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Exploration and Singing Inspiration of the Visual Version of the Chinese Ancient Poetry Art Song "Tang Duoling · Farewell"

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Abstract:
Since the centenary of Chinese art songs, more and more people have seen the charm of Chinese art songs. Tang Duoling · Farewell is one of the many ancient Chinese poetry and art songs. The poem was composed by Wu Wenying, and composed by Zhao Jiping. The sense of disappointment in one's wandering life vividly portrays the complex emotions of holding a pen to express one's feelings. In November 2021, I was performed the song at my master's degree music concert, but as a performer, I was more concerned about the accuracy. On the basis of reading, combined with my experience, my focus has become increasingly focused on starting from using the Vmus.net system to understand, and interpret the methods and approaches of such songs. There are many discussions related to the singing of Chinese art songs, but most of them are discussed from the music historical materials. Being faithful to the original work is a fundamental principle, aiming to accurately reproduce the composer's original intention as much as possible , the author focuses the research center of this article on the sheet music itself and the visualization analysis of recorded music on the Vmus.net system.The main content is the audiobooks of top singers and explore the Vmus system from the perspectives of speed force and rhythm scaling. The insights gained from visual analysis for singing practice.

Keywords:
Chinese ancient poetry art song,Visual version,Exploration ,Singing inspiration

1 Poetry and music manuscripts of "Tang Duoling · Farewell"

1.1 "Tang Duoling· Farewell " by Wu Wenying

The art song *'Tang Duoling · Farewell'* adopts the lyrics of Song Dynasty poet Wu Wenying's poem. In Wu Ci, "Tang Duoling" is the title of the poem, "Farewell" is the title, and it expresses the sorrow of autumn wanderers In terms of content, it can be divided into two parts: poetry and prose.

At the beginning of the question and answer, the first three sentences describe the scene that evokes the author's autumn nostalgia: autumn, banana leaves, sky, and moon It gives people a sense of being there, while also accumulating sadness for the separation in the future The last three sentences express one's thoughts and feelings, feeling that time has passed and the past is like flowing water. Yan Zi has already returned, but the

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guests always remain empty. The weeping willow cannot tie her skirt, but firmly ties my way From the text of the poem, it appears to be about traveling and cherishing people, and the entire poem is naturally composed.

1.2 Zhao Jiping's art song "Tang Duoling · Farewell"

The entire piece is built on the G key, with a bright and colorful tone that allows the composer's emotions to be expressed more directly and smoothly At the change of rhythm, based on the music version, it can be divided into five parts: prelude (1-6 segments), first paragraph (7-18 segments), second paragraph (18-25 segments), third paragraph (26-39 segments), and coda (40-44 segments). Excluding the prelude and coda, the singing part is different from the classification of the poetry version, especially in the second part of the lyrics version, where the poetry is further divided. The enhanced sense of hierarchy in music provides convenience for singers to promote their emotions during singing, which in turn contributes to the artistic expression of the entire work In the first paragraph of the singing section, the appearance of Fermata, frequent use of the extension pedal in piano accompaniment, four changes in the beat number, and the use of interludes make this part extremely soothing and free, to a certain extent freeing the singer from the constraints of rhythm and leaving more room for the singer's second creation. The sound of 'also swoosh' dropped sharply, giving a low and melancholic auditory sensation. The 18th episode, the final four and a half beats of music. At this point, the speed shifted to a slow tempo, coupled with the piano accompaniment featuring six consecutive notes and the emphasis on two consecutive two beat base notes in the left-hand chord, making it an important turning point for poetry and music. The rhythm of the latter part is significantly more stable and regular. The right-hand part of the piano accompaniment is mainly composed of quarter notes, and the continuous appearance of dotted quarter notes on the retake also makes the music more compact and dynamic. The expression of emotions also starts from this point on. The rhythm is mainly composed of four quarter notes, which corresponds to the last three sentences of the poem. In the 35th to 38th verses, the three words "tie" are treated differently in terms of music, and the repeated three words widen the original melody rhythm, combining music with music. Along with poetry, emotions steadily progress to the climax of the work and finally come to an end. As a song, the music as a whole creates a beautiful artistic conception, reflecting a high level of cultural cultivation. The melody is moving, elegant and casual, full of texture, not only loud and suitable for singing, but also rhyming in harmony. In the song, it seems to enter the artistic conception given by the lyricist, as if seeing the scenery seen by the lyricist in the lyrics with one's own eyes, and feeling the real delicate inner world of the lyricist during creation Whether it is bel canto singing or folk singing, it has given new vitality to ancient poetry.

2 Analysis of visual differences in historical recording versions

2.1 Version selection and introduction

The author has chosen four singing versions, covering the four most important parts: male high voice, male middle voice, high voice, and middle voice. The singers are also the top and outstanding singers in contemporary China, namely: Yi Jie, Liao Changyong, Di Beibei, and Yang Guang.

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Table 1 Selection of Recording Version for the Art Song 'Tang Duoling· Farewell'

particular year	Singer	Voice part	Accompaniment form	Tone selection	Time
2019	Dibeier	Soprano	Symphony Orchestra	G	3’54
2020	Yang Guang	Mezzo-soprano	piano	G	3’36
2017	Liao Changyong	Baritore	Double piano	G	3’34
2022	Ziyijie	Tenor	piano	A	4’11

2.1.1 Version year

The four recorded versions have different eras, but the differences in age between them are not very long. The earliest version was a recording left by male Chinese singer Liao Changyong at the Shanghai Conservatory of Music Double Piano Opera Music Concert in 2017, while the latest version was produced in 2022 and is included in the globally released song "Chinese Art Songs II" by Decca Classics. It was performed by male high pitched singer Yi Jie.

The recorded versions of Chinese and Mandarin are relatively close in age, in 2019 and 2020 respectively.

2.1.2 Singer and voice selection

Art songs are an art form that closely integrates music and music. Different voices and instrumental music intertwine to form different auditory experiences. The four singing versions chosen by the author precisely cover the four most important voices in vocal art: male high voice, male middle voice Music, high pitched and medium pitched.

The male high pitched singer Yi Jie, when we talk about him, we often think of his superb performance in foreign opera, but we cannot ignore it. His interpretation of Chinese art songs is also worthy of praise from the audience. With his unique voice, he endowed the art song "Tang Duoling·Farewell” with a unique tone. The same male high pitched interpretation.

Liao Changyong, a renowned singer in China for his artistic achievements, is a bright banner in the Chinese vocal industry. His gentle and magnetic vocal attributes, as well as his preservation of brightness, endow this artistic song with a richer and more infectious artistic charm.

Gaoxin Dibai Er, also known as the "Chinese Nightingale", has demonstrated her solid singing and performance skills on various stages at home and abroad over the years. People often mention her lively and crisp high pitched voice. However, when it comes to Chinese art songs, although for high pitched voices, there is no such thing as.There are high pitched or colorful parts that can be used to show off skills, but her shallow singing and low vocals make the audience feel the beautiful and simple interpretation of this work by

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the high pitched voice.

Yang Guang, a Chinese singer, has a soft and gentle low voice like a swan, and a brilliant high voice like a child. The interpretation of this artistic song highlights the unique delicacy and warmth of the Chinese voice, giving this work a stronger sense of picture and more musical storytelling.

2.1.3 Tone selection

Due to the differences in vocal parts, singers sometimes make tonal choices for art songs to better match the singer's own vocal range and facilitate the interpretation of the work. Composer Zhao Jiping indicated the G major key on the score, but the male high pitched version chose the higher A major key, which is the most significant difference in tonality compared to the other three versions sung according to the original key.

2.2 Visual analysis of speed

Speed is particularly important for singing, and the importance of speed as an indicator for visual analysis of different recording versions is self-evident. The above are the speed force curves of the four recorded versions of this art song. The horizontal axis represents the number of beats from the beginning of the first note to the end of the last note, the vertical axis represents the singing speed, which is the number of beats per minute, the red dots represent the instantaneous speed of each note, and the red lines are the smoothed speed curves.

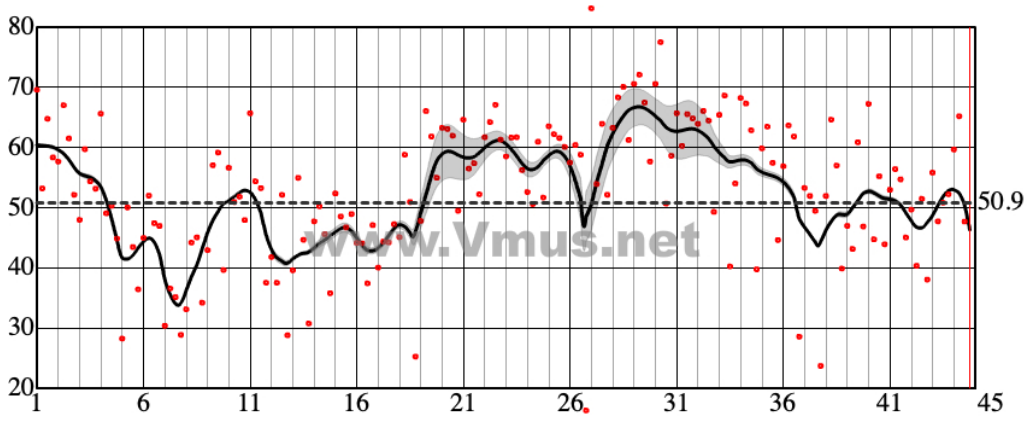


Figure 1 peed Power Curve of the Recording Version by Liao Changyong, a Male Middle School Voice

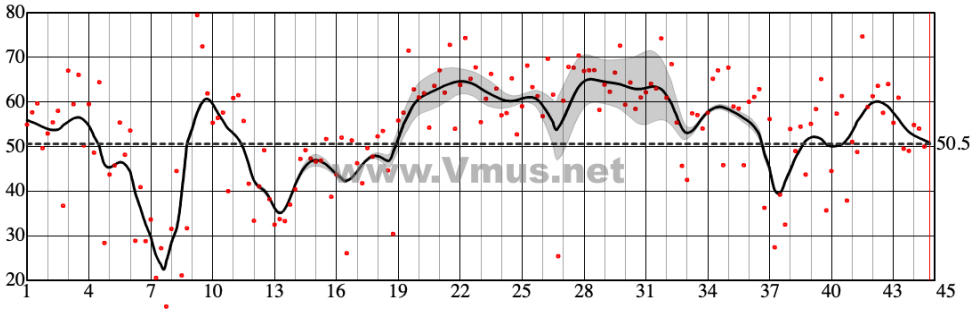


Figure 2 Speed Strength Curve of Male High Voice Yijie Recording Version

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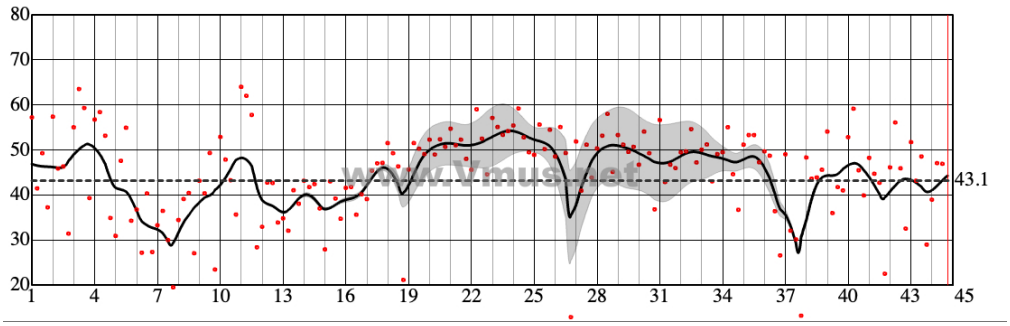


Figure 3 Speed Power Curve of Yang Guanglu's Recording Version in Chinese

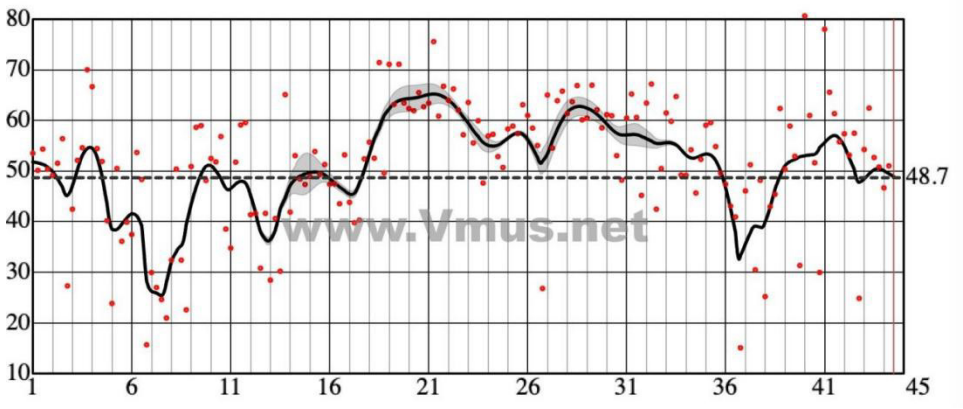


Figure 4 Speed Power Curve of High Voice Dibaier Recording Version

2.2.1 Overall speed

Regarding the speed of this work, there are clear markings on the score: 54 beats per minute, which is a requirement of Lento. However, the speed markings in the score are not absolute and need to be interpreted by the performer. As the second time creator of the song, the singer has different singing habits, vocal states during singing, control over the rise and fall of the melody, control over the progress and decline of the music, or different accompaniment forms and performance venues, resulting in different presentations of speed in the same work, and the differences in speed may also occur. Resulting in varying details in different versions of recorded music.

Observing the speed curves of the four singers, it can be clearly seen that the version closest to the speed originally marked on the score is the one by male vocalist Liao Changyong, with an average speed value of 50.9. The version with the largest difference from the standard speed is the one by male vocalist Yi Jie, with a value of 43.1. No matter which version it is, it shows a speed lower than that marked on the original score. Based on my own learning and singing practice of this song, slow processing is more conducive to interpreting such intricate phrases, striving for a wider range of emotional expression space for myself and leaving more room for imagination for the audience.

2.2.2 Local velocity

The author's visualization analysis of local velocity focuses on two locations where velocity values decrease: one is the 7th section and the other is the 37th section.

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A small festival Looking at these four recorded versions, it can be found that all four singers showed a significant decrease in speed during these two periods, far below the average speed. Combined with the score, this art song has a delay mark on the VI level at the 7th period, which is the only time the delay mark is used in the entire work Whether in vocal or instrumental works, the use of delay marks is very common. Its appearance is usually to achieve the effect of rendering emotions or promoting music by slowing down the processing of speed Regarding the location where the extension mark appears, we need to stay on the musical symbol for a long time. In my memory, during my postgraduate studies in the vocal music department of Shanghai Conservatory of Music, an opera performer once said that we need to double the duration of the extension mark. However, in the actual singing process, singers do not follow the extension mark as a mathematical formula and strictly stick to the specific beats that have been accurately calculated in advance. Most of them still rely on the position of the extension mark in phrases and works. For art songs, it is also necessary to combine it with... Piano accompaniment is used to make comprehensive judgments both horizontally and vertically In this art song, the composer uses the extension mark for the melody at the third unit of the seventh quarter, and the piano accompaniment is also a column chord marked with fermata. Apart from this, there are no other accompanying sounds for this quarter, and the composer adds this column and Strings endow PP with strength, which means that when combined with the score, the singer's treatment of Fermata is not subject to the obvious rhythm constraints specified on the score. Therefore, in the velocity strength curve, there is a significant decrease in velocity values. The four singers have basically the same approach to this area At the 37th hour, although the beat did not change, there was a "tie" in the lyrics.

The repetition of the three words' Xing 'is the last sentence of the entire poem, and the rhythm is noticeably widened. In the previous and 36th stanzas, there is a fading mark in the accompaniment part, and the melody part is sustained by the three beats of the music. For the audience, there is a strong sense of semi terminal feeling and expectation for the later part. These changes and designs are no longer just plain and straightforward, but add to the author's parting melancholy because the willow branches cannot tie the girl's skirt, but firmly bind his movements. Naturally, it affected the speed at which the singer processed it, leading to And it slows down during singing From the speed power curves of the four singing versions, it can be seen that the two male versions have a more conservative handling of speed at the 7th quarter fermata, while the two female versions have a more bold and obvious handling at this location The reason for this is related to the singer's own artistic treatment of the song, as well as the accompaniment style and performance venue The recorded version by Liao Changyong, a male voice actor, was accompanied by two pianos at the music concert. Compared to the single piano at the concert, the two pianos provided us with a richer and more immersive experience.

The sound effect, but on the stage of live performances in music concerts, the coordination of rhythm and speed tends to be standardized, which has become an important focus. Whether it is between singers and pianists, or between pianists, stable coordination is emphasized. Singers should pay more attention to the cooperative relationship with piano accompaniment. Without coordination, the music processing and artistic value of artistic songs cannot be discussed. Therefore, the collaborative performance with two pianos will undoubtedly impose certain limitations on the singer's freedom of expression Although here.

On the score of the double piano version of the art song, there is no accompanying music after Fermata in

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the 7th section, leaving the singer with two small sections for rest and singing space. However, as a singer, in the process of cooperating with the two pianists, in order to ensure the overall presentation effect of the song, a more conservative treatment is still chosen in terms of rhythm expansion and freedom in the singing part in such accompaniment form and performance venue.

At the 37th moment, where there was a significant decrease in speed mentioned earlier, the version by male voice actor Liao Changyong also showed the smallest decrease in speed among the four versions Similarly, although there is a clear notation of the term 'rit' for the speed variation at the first second harmonic of the 37th quarter in the double piano version of the score, compared to the other three recorded versions, the handling of speed scaling in this area is still conservative In the accompaniment section, the double piano version has added vibrato, making the notes more dynamic and adding more fluidity to the melody direction. Therefore, this approach is more in line with the singing version accompanied by double piano.

On the ground where the rhythm of the 37th quarter was widened, the four singers also consistently slowed down the speed, but through the observation of the speed-force curve, it can be found that the four versions of the decline is not exactly the same.The four singers have their own strengths in handling it, but the most noteworthy is that the version by male vocalist Liao Changyong is the most conservative in handling the speed decrease. The speed after the decrease is basically the same as the ending speed of the entire song. Personally, I believe that this version's handling is more in line with the processing ideas of art songs Firstly, art songs are different from opera excerpts. Opera excerpts have larger storylines and more vivid character images, giving singers more room to express their emotions. On the other hand, art songs, especially classical poetry art songs, are more rigorous and do not have as much tolerance for the singer's personality as opera excerpts Secondly, in the 37th episode, which is nearing its end and there are no notes of extension or slowing down on the score, returning to the main melody requires a more standardized approach to speed processing, gradually approaching the original speed. Careful listening to the recording and live video of this version reveals that this unconventional speed processing does not impose too many restrictions on the singer's emotional expression. Slightly forward leaning body movements, including changes in breath, maintenance of sound thickness, and flow of breath, are all emotional techniques. An effective way to cleverly utilize In the other three versions, the speed value at this point has dropped below 30, showing a noticeable slowdown, especially in the male high pitched version, where the speed value is much lower than that at Fermata in the 7th section. It is the only version among the four versions that chooses the lowest speed point at the 37th section.

2.3 Visualization analysis of 2 degrees of force

In the speed power curve graphs of the four recorded versions, the gray areas above and below the curve are calculated using the Vmus system as the relative values.

From the graph, we can see that in all four versions, the appearance of song power is concentrated between the 19th and 32nd verses. The power of this part is displayed, and the beat of the 25th verse is stretched, making the last three sentences clearly divided into two parts: the 19th verse.

Before and after the 25th and 27th to 34th sections of the song, there are two parts of power output respectively. The four singers have almost identical layouts of power output, which corresponds to the last three lines of the poem expressing their feelings directly. From the score, it can be seen that there is a clear power

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output in this section.

The degree mark f, in terms of rhythm, returns to the regular four or four beats, and the accompaniment fabric of each small section is also steadily carried out in a unit beat of three consecutive notes or a forty-six rhythm type. Whether from the perspective of poetry or music, this part requires stronger intensity to unfold However, all four versions showed different trends in strength changes at the 22nd quarter. The recording of the male high pitched Yijie version showed a gradually increasing trend in strength, while the other three versions were the opposite, showing a decreasing trend in strength to varying degrees. In the 22nd and 23rd quarters, there were pauses in the latter half of the third beat and the fourth beat, resembling choked human voices. The pauses perfectly corresponded to the right hand part of the piano accompaniment. Therefore, the author appreciates the weakening of the strength in the 22nd stanza, which corresponds to the lyrics' The swallows return, but the guests are still submerged '. Therefore, the singer's vocal strength should also gradually weaken like the swallows returning to the south, which is more in line with the artistic conception expressed by the lyrics.

Observing the four versions of singing, the singers unanimously identified the 31st verse as the highest point of intensity. This verse is a repetition of the last line of poetry, and the melody and piano accompaniment are presented in the same way on the score. For the appearance of repeated phrases, they should be sung with more full emotions and stronger intensity, so as to better elevate the music to a high tide.

3 The enlightenment of visualization research results on singing practice

3.1 Speed power layout

Chinese ancient poetry and songs have profound meanings, and the layout of speed and strength in the performance versions of the four singers mentioned above is beneficial for vocal learners.

With a certain reference significance, the grasp of speed and strength has a significant impact on the overall style of the work, whether it is calm like water or has strong dramatic conflicts. It is based on the emotions expressed in the lyrics, the direction of the melody on the score, the contrast of harmony colors, the changes in accompaniment texture, and the annotation of different musical terms. In the early stage of learning music, singers deeply study its layout design. The Vmus system can help us more intuitively and accurately understand the subtle changes in overall and local speed and force We need to combine macro and micro perspectives From a macro perspective, it is necessary to grasp whether the overall speed is in accordance with the composer's markings on the score, and whether the places, where the speed shows obvious turning points on the chart match the melody and rhythm requirements on the score. Combined with the analysis of the music, lyrics, and musical structure, it is necessary to determine whether it is conducive to the final artistic expression. From a microscopic perspective, it is important to focus on the key aspects of specific speed or force changes, especially those marked by rit and fermata, and to set reasonable speed force changes within the overall framework of the original speed and symbol values of music.

3.2 Rhythm expansion and contraction

A song is composed of lyrics and melody, so the organic combination of music rhythm and language

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rhythm precisely constitutes the vocal rhythm itself The rhythm of language is the foundation of the expression of musical rhythm, and at the same time, the rhythm of language is influenced by the meaning of word formation. In addition, the external driving force of the rhythm of language is fundamentally constrained by people's psychological and emotional factors. Psychological and emotional factors have rich rhythmicity, and emotions such as joy, anger, sadness, and music are accompanied by changes in rhythm such as tension, relaxation, urgency, and slowness. This internal rhythm is bound to affect the expression of external language rhythm. Especially in ancient Chinese poetry and art songs, as a unique combination of language and music art in China, it has formed a unique genre of artistic songs This genre is different from the art song genre in the world, as it is a further development of the artistic achievements left by ancient Chinese people. Firstly, a deeper analysis should be conducted on the correspondence between words and sounds. One word, one sound, or one word, two sounds are closely related to the rhythm of musical phrases. Secondly, attention should be paid to the existence of rest symbols, their position and timing, whether there is a need for continuous sound interruption, and whether the singer can appropriately express specific emotions or the inner state of the main character in the music epilogue. With the spread of Chinese art songs to the world, ancient poetry art songs are also being sung by more and more vocal learners, enthusiasts, and singers. They have extremely high artistic and literary value, which is a product of artistic development and progress of the times, and a firm inheritance of China's 5000 year long history and profound culture. After experiencing multiple social changes, many Chinese poems and songs have disappeared without a trace.

Some poems have only been passed down in the form of Chinese characters, and the situation is worrying. The few ancient poems and music scores have also been lost. Chinese ancient poetry and art songs have a more profound artistic conception of lyrics and music The basket of music is in the melody, while the light is singing "(Wang Jide's" Qu Lv "in the Ming Dynasty) .When a singer is faced with such ancient Chinese art treasures, the exploration of songs should start from the score and fully analyze the music on the score.

All effective information, effective and in-depth study of music scores, and visual analysis of music. In the current life of vocal students, the Vmus system is not commonly used, but nowadays, it has long been perfected and more and more vocal and instrumental learners are using it. The author believes that for the study of vocal music, especially the analysis of scores, a rational and objective attitude should be taken. Vmus.net is an important tool that can help vocal learners effectively and accurately analyze scores.

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